



were accompanied by President George H.W. Bush's "curious apology" letter, which included passive voice constructions that "recognize that serious injustices were done" but failed to name any individuals responsible for the wrongdoing. "Echo[ing] the divisive rhetoric of race and citizenship that made incarceration possible in the first place," as Alinder shrewdly points out, the missive credited "your fellow Americans" with righting wrongs, ignoring the crucial role of "you and your family" in lobbying for accountability and securing restitution (pp. 11–12).

Close readings of images are even more penetrating. Alinder shows how one Dorothea Lange photo from Oakland, focused on a building's signage, tracks three distinctive moments in Japanese American history—from the hardscrabble entrepreneurialism of "GROCERY WANTO" to suspicions prompting the counterclaim "I AM AN AMERICAN" to the sorrows and losses of removal: "SOLD by WHITE & POLLARD" (pp. 32–33). Careful framing by the photographer ensures that the American flag, in all its ironic glory, flies in the distance. Alinder's analysis of Toyo Miyatake's photographic practice is also extraordinarily dextrous. His portraits of Manzanar high school students "reveal a dislocated normality . . . [in which] Japanese Americans emerge in the yearbook as bruised but self-possessed and, above all, self-sufficient"—a testament to their "perseverance and resourcefulness" (pp. 94, 96). Image, text, and layout combine "to temper what is by its nature an effusively optimistic genre of publication" (p. 100).

Alinder's own organizational structure, meticulously crafted, provides additional layers of interpretation. Chronologically arranged, the five chapters also chart the successive efforts of five key photographers: Lange's frustrated attempts to counter expulsion; Ansel Adams's flawed endorsement of only "loyal" second-generation *Nisei*; Miyatake's daring, multifaceted oeuvre; and, in the final chapter, the contemporary experiments of Patrick Nagatani and Masumi Hayashi. Chapter four, on museum displays, allows an informative circling back. Adams's wartime show at the Museum of Modern Art and 1987's "A More Perfect Union" at the Smithsonian in Washington, D.C., recirculate iconic images, occasioning further elucidation by Alinder. Given the scarcity of community artefacts, many of which were destroyed or confiscated after Pearl Harbor, museums have become heavily reliant on photography, and the Lange storefront picture, for instance, begets an interactive display, "a stage set . . . omitting . . . the 'sold' sign . . . the American flag [and] Japanese characters" (p. 122). Moreover, "the National Museum of American History obscured the fact and significance of Japanese American photography, portraying 'internees' instead as largely passive victims" (p. 125).

The hegemony of Manzanar in camp iconography is explained but not challenged in Alinder's book. Now and then, important data, such as photographic staffing in the War Relocation Authority's Information Divi-

sion, is relegated to discursive notes. Or it can only be inferred through the dedication, acknowledgments, author biography, and notes—for example, that Alinder's mother is an Adams biographer. Alinder appears to miss one interpretive opportunity around the "utter emptiness" of Nagatani's 1994 Amache, Colorado, cemetery photo, where the "strong horizon line is reinforced by a wire fence" (p. 142) but also by a straight ribbon of cloud, seemingly jet exhaust. This surely references not only Nagatani's "cross-country journeys [to] camps" (p. 144) but also those of thousands undertaking actual and "virtual pilgrimage[s]" (p. 145) since the war—not to mention those who, never noticing the sites, continue to forget the injustices. Still, these are relatively small points.

Among the last of over two dozen volumes in the "The Asian American Experience" series edited by Roger Daniels (and soon passing to a collective), this book is a credit to the press, the series editor, and the author. Alinder's keen insights will continue to inform and enhance the field for years to come.

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SIMONA TOBIA. *Advertising America: The United States Information Service in Italy (1945–1956)*. (Il Filarete: Pubblicazioni della Facoltà di Lettere e Filosofia dell'Università degli Studi di Milano, number 255.) Milan: LED. 2008. Pp. 323. €33,00.

Studies of American cultural diplomacy during the Cold War have flourished in recent years thanks to both the availability of vast archival sources and a growing interest in the cultural dimensions of U.S. foreign policy. Simona Tobia's book on United States Information Service (USIS) operations in Italy in the early Cold War years is a useful addition to this literature on cultural transmission, and it is significant because it discusses U.S. cultural diplomacy toward Italy as part of the larger debate on postwar Americanization abroad.

The volume meticulously investigates the efforts undertaken by U.S. agencies to "advertise America" in what proved to be a relevant theater for information programs and ideological warfare in the late stages of World War II and during the early Cold War. The opening chapter offers an overview of the now familiar evolution of information and cultural policies set up in Washington from the creation of the first wartime agencies like the Office of the Coordinator of Information and the Office of War Information to the Smith-Mundt Act of 1948. The following chapters focus on the Italian case and cover respectively the war years and the aftermath of World War II, the years of Italian reconstruction and integration in the international arena through the Marshall Plan and NATO, and finally the conservative, assertive twist in U.S. policies toward Italy during the notorious tenure of Clare Boothe Luce as the American ambassador in Rome (1953–1956).

Tobia does a good job of analyzing how the organization, strategies, and targets of the USIS in Italy

changed in accordance with the broader transformations of U.S. policies in Italy and Europe. The study has a strong focus on the institutional and bureaucratic adjustments within the organization, which are described in detail thanks to a close reading of the sizable body of State Department archival sources on which the research is based. The wide array of tools deployed by the U.S. in this “war of ideas”—radio shows, packages for newspapers and magazines, cultural exchange programs, support for the introduction of American Studies in Italian universities—allowed the USIS to address both families and labor on the benefits of the “politics of productivity” as well as elites and opinion makers on the virtues of American high culture and academic institutions. The volume not only illustrates how Italian public opinion was a major concern for U.S. officials, it also shows that the outcome of USIS efforts was often unsatisfactory, since Italy “proved to be less than eager to be passively conquered by a foreign empire,” as Tobia writes in her introduction (p. 20).

This exhaustive, well-researched study on U.S. cultural diplomacy is less satisfying when it comes to its second, more ambitious goal: offering a contribution to the wider complex discussion on the Americanization of postwar Italian society. At the historiographical level, Tobia’s book would have benefitted from a closer engagement with the recent literature on cultural transfer. Early accounts that stressed the lack of a consistent and effective American effort to counter the influence of Soviet propaganda and communist fifth columns in the struggle for the hearts and minds of Europeans were followed by revisionist studies that identified virtually every aspect of American mass culture abroad as evidence of a triumphant cultural imperialism. In recent years, however, scholars have stressed how Americanization was the outcome of a complex set of interactions in which the people at the receiving end were able to negotiate the impact of American cultural imports and adapt them to local conditions. According to several recent studies, this is exactly what happened in the Italian case.

Similarly, it is not entirely clear how the elusive concept of *culture* is understood and applied in this volume. Tobia makes it clear at the outset that, “although the nature of the area under discussion is close to culture and media studies, this remains purely a historical work that attempts to trace the history of the Italian USIS and tries to determine the actual importance of its endeavour to influence Italian life.” However, it is complicated to assess such influence unless a working definition of culture is adopted. The emphasis on policies and institutions over culture and language tells us a lot about Washington-based policies and officials but a bit less about the content, let alone the impact, of USIS-sponsored Americanization. For example, the reader learns about the decision-making process that led to the “choice of themes” of USIS campaigns by State Department and National Security Council officials in 1950 (p. 144), but the actual content of such campaigns, as well as their interaction with non-government actors who

were crucial vehicles of Americanization, is not discussed. Finally, USIS activities are sometimes examined as if they took place in a vacuum when, in fact, they should be understood as part of a broader effort, as in the case of contacts with intellectuals of the non-communist Left, with which the Congress of Cultural Freedom was heavily involved (p. 232).

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EDWARD E. CURTIS IV and DANIELLE BRUNE SIGLER, editors. *The New Black Gods: Arthur Huff Fauset and the Study of African American Religions*. (Religion in North America.) Bloomington: Indiana University Press. 2009. Pp. xiv, 269. Cloth \$65.00, paper \$24.95.

This collection of essays takes on two important tasks. Beyond being a festschrift to honor the work of an underappreciated scholar of the African American religious experience, the volume principally seeks to trace the subsequent genealogy of black religious groups that emerged against the backdrop of the Great Depression and World War II but were largely eclipsed by the burgeoning civil rights movement and the celebratory ethos that accompanied its triumphs in the realm of racial desegregation. Secondly, the book endeavors to place the work of Arthur Huff Fauset within the scholarly literature of his time and later periods, drawing lessons from, and asking deeper questions about, the texture of various African American spiritual quests during the twentieth century, their connections to each other, and the often problematic orthodoxies that structured conventional understandings of religious practice and belief.

Fauset is best known in scholarly circles for his book, *Black Gods of the Metropolis: Negro Religious Cults of the Urban North*. Published in 1944 (and derived from his Ph.D. dissertation in anthropology at the University of Pennsylvania), this work is primarily an ethnographic exploration of the black religious scene of Philadelphia during the 1930s and 1940s. The value of Fauset’s study is not limited to his sensitive portrayal of the internal dynamics of various groups, ranging from Noble Drew Ali’s Moorish Science Temple (MST) and Father Divine’s Peace Mission to urban iterations of black Judaism and Pentecostal formations. Indeed, his work is most notable for being among the first to examine alternative black religious visions on their own terms, unobstructed by burdensome litmus tests concerning their legitimacy or proximity to a presumed Christian normalcy. As the editors assert, Fauset “inscribed a vision of the modern, cosmopolitan black religious subject” (p. 1). In so doing, he rescued novel expressions of African American spiritual thought and praxis from the exoticizing, marginal realm of presumed primitivism and pathology. As is evident from his text, Fauset was not much concerned with questions about African retentions or whether his subjects could—or should be expected to—measure up to standards based upon the